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ABOUT THE AUTHORS



Nolan
He then went to G.I.T. on the Eddie Van Halen Scholarship instructor at G.I.T., teaching and writing curriculum for such sub-Rhythm Section Workshop, as well as teaching Music Reading, Harmony and Theory, Ear Training, and Modern Rock Performance.

"Melrose

"Where's

"Exosquad"

(Universal), "What a Mess" (DIC), "Don Coyote" (Hanna-Magoo"
Hanna-Barbera."

Back Again on Standing 8 Records (P.O. Box 5280, North Hollywood, CA 91616)

Da name at press time) in 1998 on MCA records. His songs have appeared on numerous network TV.

Rock Rhythm Guitar, Rock Lead Guitar, and Single String Technique.

CREDITS

Nick Nolan: guitar
Danny Gill: guitar
Ian Mayo: bass
Tim Pedersen: drums

Recorded at M.I. Studios by Howard Karp

Nick thanks:

Danny thanks:

(1)

of context. However, only the main lick itself appears transcribed in each case.

CHAPTER 1

PICKING TECHNIQUE

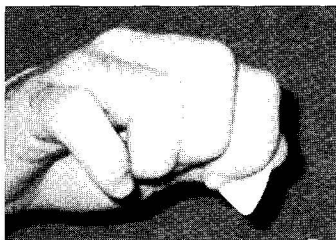
A are some bad ways (in terms of speed and clarity). You'll know if you've got some bad habits if you've faster—or, pick—but always sloppy.

After years of practicing and teaching, we've come up with a method that will help get your picking fast and clean and works in any style. This method is naturally arrived at by many guitarists. In fact, we've had the opportunity to talk to some of the best technical players around when developing this picking style.

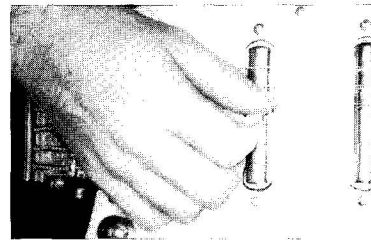
ty. Others may want to become real shredders.

Hand placement

cient your picking technique is. The key to speed and accuracy is *relaxation*. Try this: Hold your pick between your thumb and first finger (see Picture 1).



Picture 1

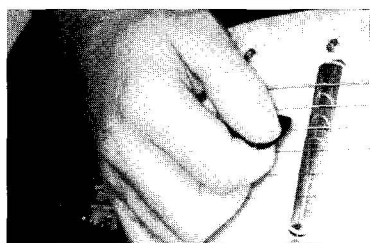


Picture 2

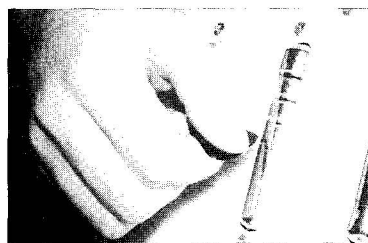
Attacking a note

down—others

your forearm is relaxed. The only motion is from your wrist. It is similar to turning a key inside a lock—a twist-
ing motion.



Ready to attack a note on the fourth string, the pick is *positioned* above the fourth string.



The pick makes contact with the third string at about a 45° angle.



The pick has attacked the third string and is resting on the second string.



The pick comes back through the third string at the same angle.



somewhere *above* the fourth string.

As you become familiar with the pick attack motion, take notice of the wrist movement. It is possible ly. Trying to go fast now will be a *big* waste of time.

The exercises

Fig. 1

2 Slow **3** Fast

play 7 times

Fig. 2

4 Slow **5** Fast

etc. play 4 times

Fig. 3

6 Slow **7** Fast

etc. play 4 times

except chords. When you don't want muted notes move your hand back until it doesn't touch the strings.

A word about picks: Heavier gauge picks will give you a more confident attack. However, use whatever

Hand synchronization

The following exercises deal with one string at a time. This is so you don't waste any concentration on changing from one string to another. For now, concentrate on playing each note clearly. Move these exercises around—play them at different points on the fingerboard. Try them on all six strings. As always, use a

Fig. 4

8 Slow **9** Fast

play 4 times

T
A
B

4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4

1

Fig. 5

10 Slow **11** Fast

etc.

play 4 times

T
A
B

7 5 4 5 7 5 4 5 7 5 4 5 7 5 4 5

Fig. 6

12 Slow **13** Fast

etc.

play 4 times

T
A
B

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Fig. 7

14

G

etc.

D

T
A
B

16 14 12 14 16 14 12 14 16 14 12 14 16 14 12 14

16 14 12 14 16 14 12 14 16 14 12 14 16 14 12 14

Fig. 10

20 Slow **21** Fast

etc.

play 4 times

TAB

9 11 12 9 11 12 10 12 13 10 12 13 11 13 14 12 14 15 13 15 16 13 15 16 14 16 17 16

Fig. 11

22 Slow **23** Fast

play 4 times

TAB

12 13 14 12 13 14 12 14 12 14 (14)

Fig.

24 Slow **25** Fast

8va

full 3 full 3 full 3 full 3

play 4 times

TAB

15 12 15 12 15 12 15 12 15 12 15 12 14 12 14 12 14 12 14 12 14 12 14 (14)

Application

bit more advanced or you skimmed over the other sections too quickly. If you fall into the second category, make sure you've nailed every section.

to get the new picking technique into your everyday playing. Pay attention to the key and remember what you've learned in the previous sections.

Fig. 13

26

1/4

1/2

TAB

7 9 8 7 5 7 7 5 7 7 4 5 7 4 5 7 4 5 7 5 7 7 (7) 5 7 7 5 9 (9)

Fig. 14

27

full hold bend 1/4 full

TAB

10 10 10 (10) 8 9 7 9 7 9 8 8 (8) (8)

5 6 7 5 6 7 5 7 5 7 8 7 5 7 7 5 7 9 7 9 9 8 9 (9)

Fig. 15

28

8va ----- loco

TAB 11 12 10 12 13 11 13 14 14 15 12 15 12 10 12 10 12 11 10 8 10 7 8 (8) 9 7 9 (9)

0 0 5 X 5 5 5 7 5 (5) 5 7 5

Fig. 16

29

TAB 7 7 9 9 X 2 2 (2) 0 7 5 X 7 X 12 12 13 14 12

8va ----- loco

12 14 15 12 15 14 12 14 15 12 14 15 15 42 15 12 15 12 15 14 12 14 12 14 12 14 12 10 12 10 12 (12)

Now let's try examples 13–16 straight through as a solo.

30 Figures 13–16 as a solo

CHAPTER 2

THREE-NOTE-PER-STRING

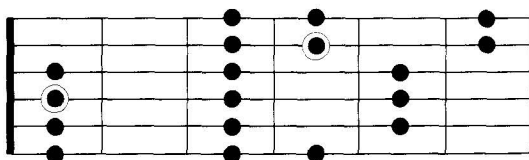
In this chapter we're going to expose you to *three-note-per-string scales*. These patterns should help fill in scale, any scale can be played as a three-note-per-string scale. For the purposes of this book, we're going to focus mainly on the diatonic scale. Once you feel comfortable with these seven shapes, take a look at the three-note-per-string shapes for the pentatonic and blues scales.

patterns—

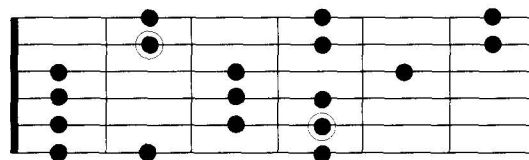
ic scale patterns with the G.I.T. numbering system. Rather than naming the three-note-per-string patterns 1 through 7 (which would seem easiest), we've named them to match the five patterns presented in *Rock Lead Basics* and all other M.I. Press books.

17:

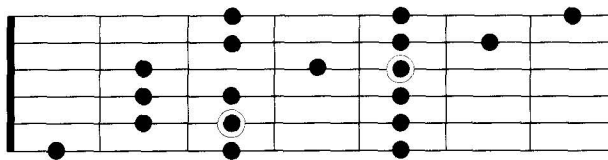
Pattern 1A



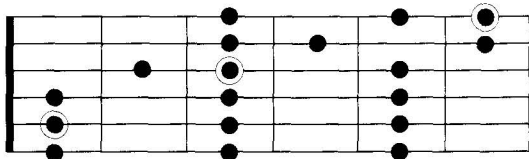
Pattern 1B



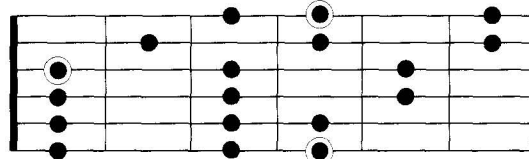
Pattern 2



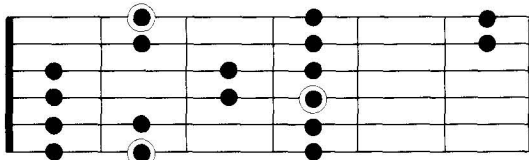
Pattern 3A



Pattern 3B



Pattern 4



Pattern 5

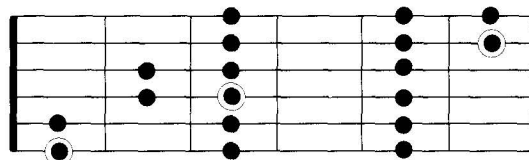
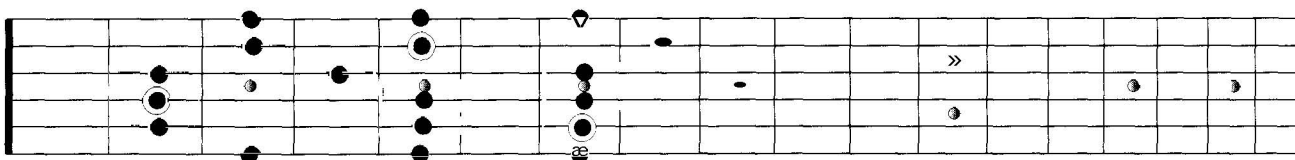
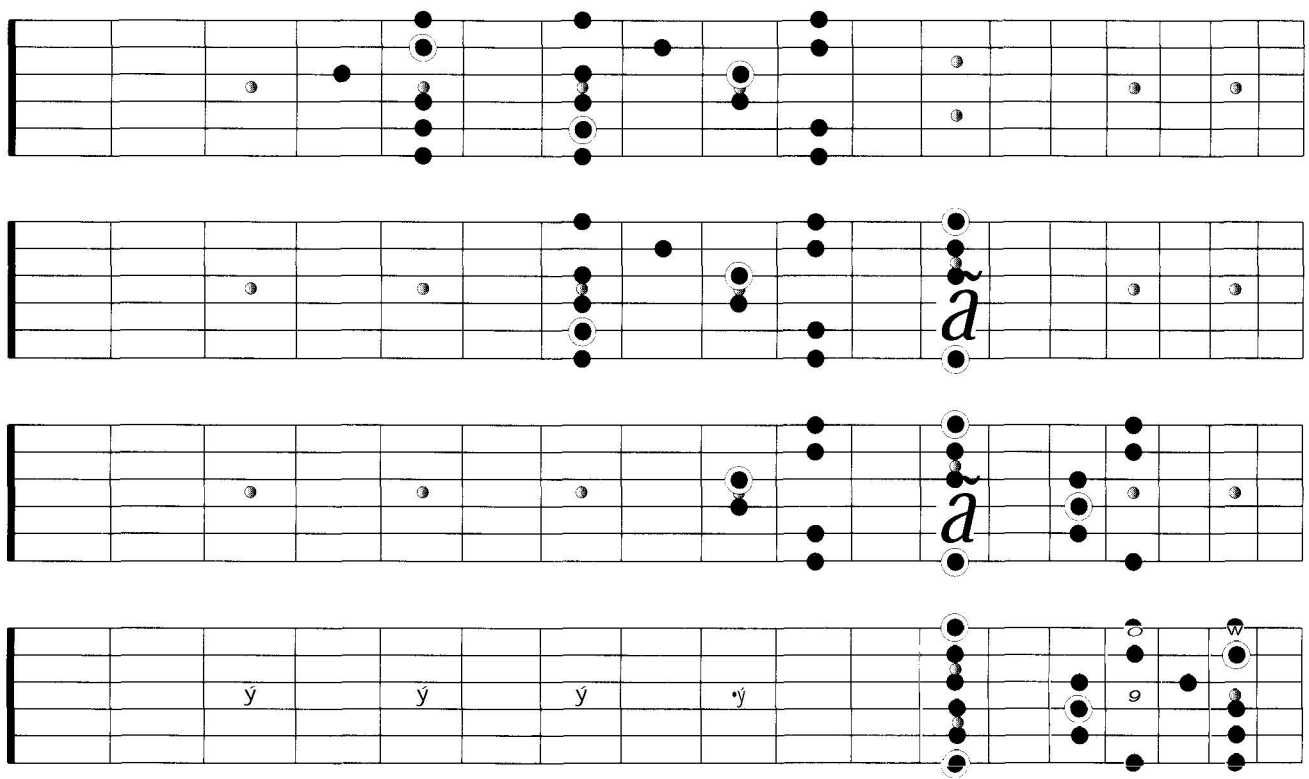


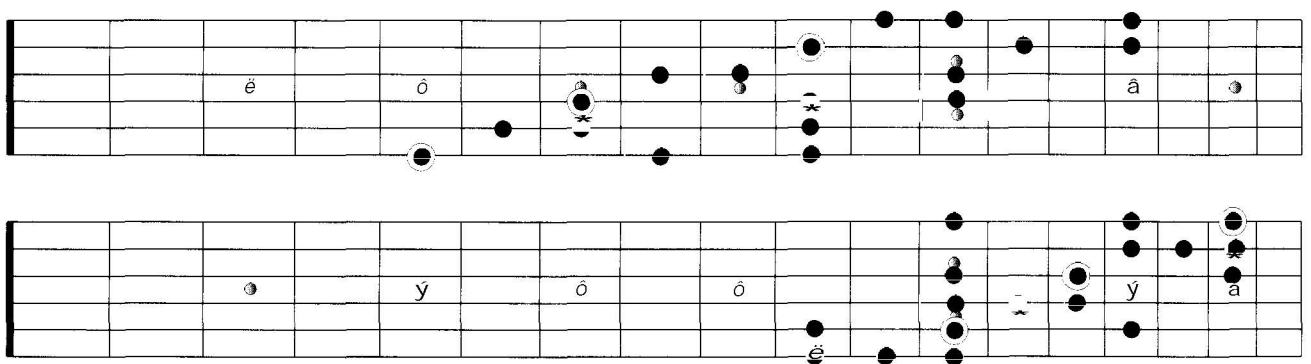
Fig. 18: E minor pentatonic three-note-per-string scales





Here's something a little different—the blues scale on three notes per string. These are the two most
b5).

Fig. 19: Three-note-per-string A blues scale



PICKING LICKS

D

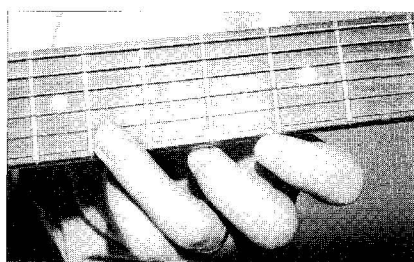
exactly what they were doing. What is a *sequence*? A sequence is an arrangement of notes with a
o make up your own.

like this: 1-2-3-4, 2-3-4-5, 3-4-5-6, etc. Here it is in G Major, using pattern 5:

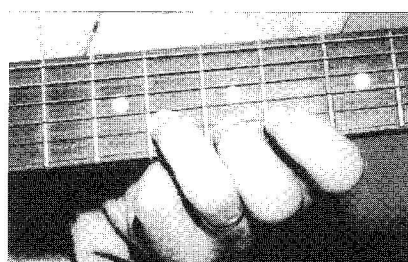
31 Fig. 20: Groups of Four sequence

[illegible]

When working on the above sequence you'll notice something that is a bit difficult: the eighth and ninth notes in measure 3—these notes are both on the fifth fret, on *different* strings (this also happens with the twelfth and thirteenth notes in the same measure). This is a tough situation. Some people try to fret both notes at the same time, but the sequence ends up sounding sloppy because both notes ring out. Other people fret one note, then lift their finger off and *jump* to the next note. This is too slow. Try rolling your finger (in



semi-flat—



(without letting any pressure
off the fingerboard).

The following is a rolling lick. Be sure to follow the steps from the previous page. The goal is to not jump

Fig.

32 Slow **33** Fast

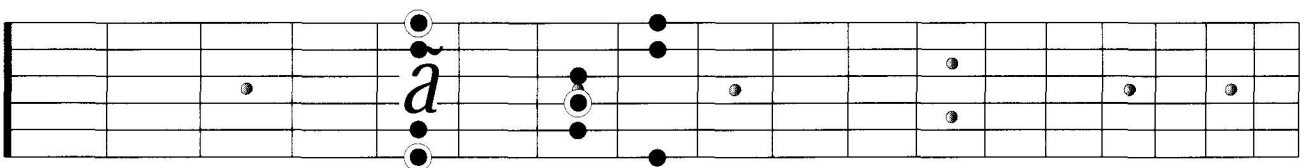
The image displays a musical score for the song "The Wind" by The Beatles. It consists of two systems, each with a guitar staff (top) and a bass staff (bottom). The guitar staff uses a treble clef and a 4/4 time signature. The bass staff uses a bass clef. The guitar part includes a melodic line with various intervals and a final chord marked with a 'P' (piano). The bass part includes a melodic line with various intervals and a final chord marked with a 'P' (piano). The score is written in standard musical notation with a key signature of one flat (Bb) and a 4/4 time signature.

Here's a lick that uses some tough sequencing... good luck!

[illegible]

Let's try a Pentatonic sequence. Here's the A Minor Pentatonic Scale:

Fig. 23: A minor pentatonic minor scale



In this first example I'm going to ascend the scale in thirds. If you understand this concept on paper it

lows:

A-C-D-E-G-(A)

If we ascend in thirds (every other note), we get the following sequence:

Fig. 24

35 Slow **36** Fast

Figure 24 shows two musical exercises, 35 and 36, in 4/4 time. Exercise 35 is marked 'Slow' and Exercise 36 is marked 'Fast'. Both exercises are written on a single staff with a treble clef. Exercise 35 starts on the third note of the A minor pentatonic scale (D) and plays back down the scale to the first note (A). Exercise 36 continues this group-of-three sequence until reaching the top of the A minor pentatonic scale. Below the staff notation is a guitar tablature (TAB) for both exercises, showing the fret numbers for each note.

This sequence starts on the third note of A minor pentatonic (D) and then plays back down the scale to the first note (A). Continue this group-of-three sequence until you reach the top of the A minor pentatonic scale. Figure 25 shows this sequence, along with a good way to come back down. Take a listen to the CD and try it yourself.

Fig. 25

37 Slow **38** Fast

Figure 25 shows two musical exercises, 37 and 38, in 4/4 time. Exercise 37 is marked 'Slow' and Exercise 38 is marked 'Fast'. Both exercises are written on a single staff with a treble clef. Exercise 37 features triplets of eighth notes. Exercise 38 also features triplets of eighth notes. Below the staff notation is a guitar tablature (TAB) for both exercises, showing the fret numbers for each note.

As you learn these new sequences, its a good idea to try and throw little bits of them into your playing. Notice how figure 26 uses this group-of-three pattern over a riff in A.

Fig. 26

39

Figure 26 shows a musical exercise, 39, in 4/4 time. Exercise 39 is marked with a diamond containing the number 39. It is written on a single staff with a treble clef. The exercise features triplets of eighth notes. Below the staff notation is a guitar tablature (TAB) for the exercise, showing the fret numbers for each note.

strings to complete each sequence. It's a lot easier when broken down into pairs of strings. All six strings at once can be overwhelming.

Fig.

42 Slow **43** Fast

TAB

Fig.31

44 Slow Fast

TAB

7 3 5 7 5 ^ 7 1 5 7 6 3 ^ 4 5 ^ 5 4 7 4 5 7 5 4 ^ ^ 5 7 5 3 7 3 5 7 5 3

Licks

If we shorten up a sequence and repeat a few notes we get some *licks*. Here are a few of my favorites.

The first one combines descending fifths and fourths in E minor. Watch out for those first finger slides!

Fig. 32

46 *8va* *loco*

TAB

47 Now check it out with the band.

The blue note ($\flat 5$) can be a great addition to your licks—both diatonic and pentatonic. These next two

48

8va

6

6

20 15 18 17 15 17 18 15 18 17 15 17

Fig. 34

49

8va

6

6

14 15 15 15 14 15 14 15 18 15 14 15

50

String Skipping

String skipping is one of the hardest picking techniques. Not only do you have to jump the extra distance between the strings—you also have to figure out how to keep the unwanted strings quiet while you jump across them. However, if you can pull off a great string-skipping lick at the right time and place, you will peers—Ed McMahon

\$1,000,000!

As always, start slowly and play cleanly and evenly.

We'll start off with an easy one using the E blues scale:

Fig.35

8va

12 12

14 12 13 14 14 12 14 14 12 14 15 12 14 15 12 14 15 15 14 12 14 12 14

A sixth interval is a natural interval for string skipping:

Fig. 36

let ring

12 14 12 11 12 14 14 12 12

51

Here's a longer idea in E major.

Fig. 37

52

8va

TAB

12 14 16 13 12 16 13 12 14 16 12 16 13 14

C# minor—the

Fig. 38

53

8va

TAB

9 11 13 9 12 9 9 13 13 9 14 9 11 13 11 43 9 13 13 9 11

pening!

Fig. 39

54

8va E

TAB

12 14 16 12 16 12 12 14 16 14 16 12 16 16 13 14

8va C#m

TAB

9 11 13 9 12 9 13 13 9 11 9 9 11 13 9 12 9 9 13 9 11

8va A

TAB

5 7 9 5 5 5 9 9 6 7 8 5 7 6 7 9 5 6 5 9 9 6 7

8va B

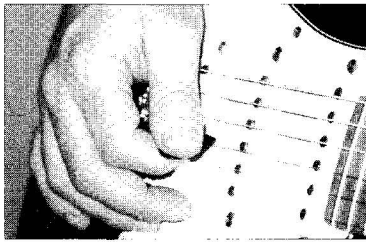
TAB

7 9 11 7 11 7 7 7 11 7 11 11 8 9 8 7 9 11 9 11 7 11 11 11 5 9

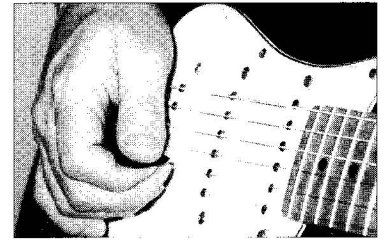
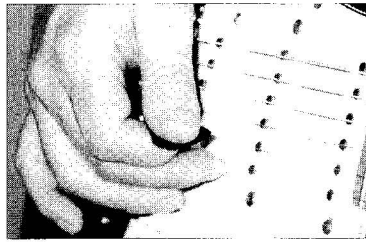
Fingerpicking

Fingerpicking or "Chicken Pickin'" is a technique that has crossed over from country guitar to rock. It can add a lot to your playing and make many licks easier to play. If you still don't know what "Chicken Pickin'"

The concept is simple. Watch the series of pictures below.



Use your pick as you normally would.



Pluck your finger upward. It's o.k. to snap the string. In fact, it sounds cool.

Let's get started with an easy one. Try the figure below. The notes with the "m" over them are meant to be plucked with your middle finger. The "m" comes from classical guitar notation:

p (pulgar) = thumb

m (medio) = middle finger

a (anular) = ring finger

Fig. 40

56 Slow **57** Fast

play 3 times

5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7

Here's another; this one is a bit more demanding.

Fig. 41

[illegible]

Fig. 42

Fig. 42 shows a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures, each containing a sequence of eighth notes. The first measure is marked with a diamond containing the number 60, and the second measure is marked with a diamond containing the number 61. The notation includes a wavy line indicating a repeat, followed by the instruction "play 4 times". Below the staff is a TAB section with fret numbers for the strings T, A, and B.

TAB: 7 8 7 5 8 7 5 5 8 7 5 7 7 5 7 5 | 7 5 4 5 4 7 4 4

This is the E Mixolydian scale in inverted thirds (There'll be more about the Mixolydian scale in the next book.

and your middle finger plucking the first string.

Fig. 43

Fig. 43 shows a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures, each containing a sequence of eighth notes. The first measure is marked with a diamond containing the number 62. The notation includes a wavy line indicating a repeat, followed by the instruction "play 4 times". Below the staff is a TAB section with fret numbers for the strings T, A, and B.

TAB: 0 2 4 5 7 9 10 12 | 1 2 4 6 7 9 44 13

*Key signature denotes E Mixolydian

Fig. 44

Fig. 44 shows a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures, each containing a sequence of eighth notes. The first measure is marked with a diamond containing the number 63 and the word "Slow", and the second measure is marked with a diamond containing the number 64 and the word "Fast". The notation includes a wavy line indicating a repeat, followed by the instruction "play 4 times". Below the staff is a TAB section with fret numbers for the strings T, A, and B.

TAB: 13 42 0 10 0 9 0 7 0 5 0 | 4 3 3 0 3 5 0 4 2

Finally, here's a way to travel the whole neck using fingerpicking.

Fig. 45

Fig. 45 shows a musical exercise in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise is divided into two measures, each containing a sequence of eighth notes. The first measure is marked with a diamond containing the number 65 and the word "Slow", and the second measure is marked with a diamond containing the number 66 and the word "w/Band". The notation includes a wavy line indicating a repeat, followed by the instruction "play 4 times". Below the staff is a TAB section with fret numbers for the strings T, A, and B.

TAB: 5 7 5 7 5 7 5 7 10 7 9 7 10 7 10 12 9 12 9 | 12 9 12 14 12 14 12 14 17 14 17 14 17 19 17 19 17 19 17 19 20 17 19 20 17 20

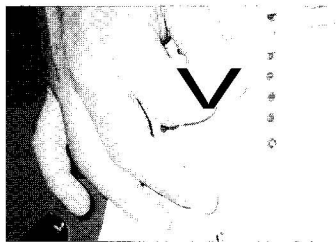
CHAPTER 4

Simply stated, *sweep picking* is the technique where your pick moves in one direction across a set of strings; it is the opposite technique of alternate picking. Sounds easy right? It can be, but the hard part is to make it sound like chords!

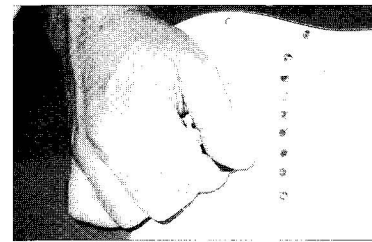
Let's get right into it. Start slowly and play cleanly.

Fig.

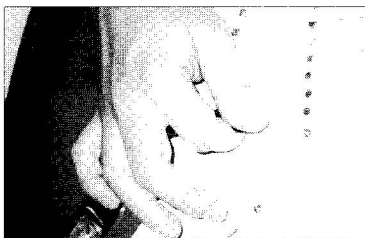
67 Slow **68** Fast



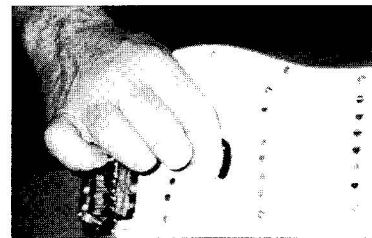
With your picking hand, strike the
As you ascend the first lick,



Without lifting up your pick, glide across
the G string to the A string.

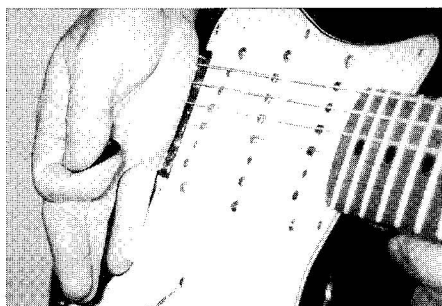


Continue this through to the



lick.
towards the ceiling, gliding smoothly
across each string. Try not to lift up with

If you still sound sloppy, try *muting* heavily with the side of your picking hand. The easiest way to do this is to rest your picking hand at or near the bridge of the guitar. This will help anchor your picking hand and give you greater stability. (see picture below)



As a general rule when sweep picking, it is a good idea to use *hammer-ons* and *pull-offs* when you have

Fig. 47

69 Slow **70** Fast

8va

*Pull-offs and hammer-ons appear only on track 70.

Now let's add a *slide* to a sweep lick. This lick will outline two major triad *arpeggios* — E major and D major (an arpeggio is defined as "the notes of a chord in scale form").

Fig. 48

71 Slow **72** Fast

8va E D

Sweep picking is commonly associated with arpeggios because arpeggios often contain only one note per string. Here's a few of my favorites. I've included the fingerings because they have worked well for me,

Fig. 49: E Minor Arpeggio

Fig. 52

73 *8va* Em D C

8va Em D C Em

8va D C Em

8va D ñ Em D Ñ

8va Em D Ñ Em

chapter—or

own!

74

Fig. 53

Em D Ñ Em

arpeggios—the we've played so far, but the sweep picking technique is the same.

Fig. 54: E7 Arpeggio

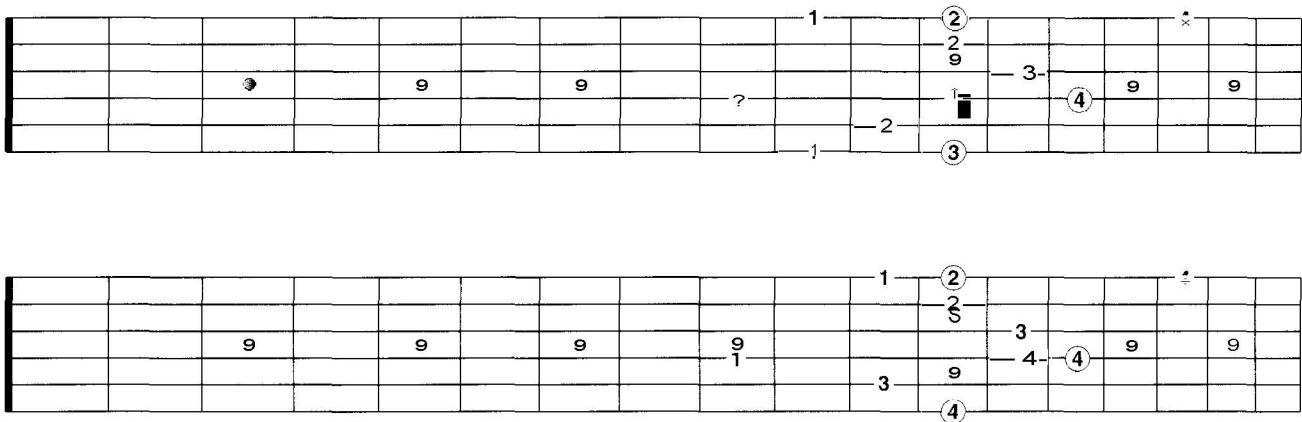


Fig. 56: A Major Arpeggio

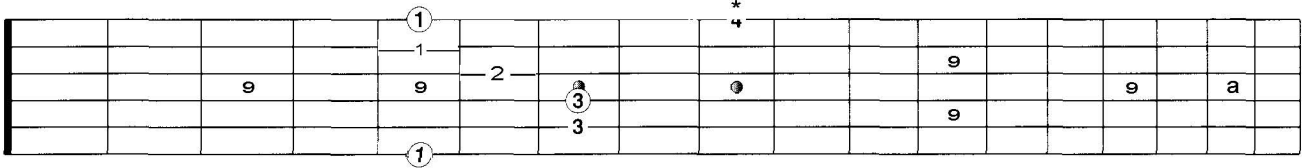


Fig. 57: E Major Arpeggio

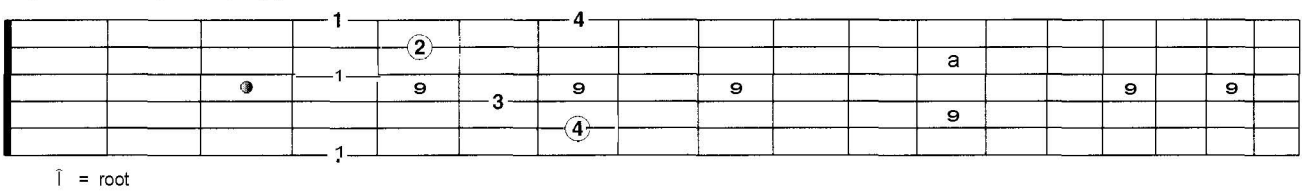


Fig. 58



Figure 59 shows five guitar exercises labeled F, D, G, E, and A. Each exercise consists of a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The fretboard diagrams use numbers 1-5 to indicate finger positions. The exercises are arranged in two rows: F and D on top, G, E, and A on the bottom.

For our last example we're going to get a little heavier. Check out how these sweeps outline the chords in this progression.

Fig. 59

Figure 59 shows four guitar exercises labeled 76, 77, 78, and 79. Each exercise consists of a melodic line on a treble clef staff and a corresponding fretboard diagram below it. The fretboard diagrams use numbers 1-10 to indicate finger positions. The exercises are arranged in four rows: 76 and 77 on top, 78 and 79 on the bottom. The exercises are labeled with chords: Am, F, G, D, F, Bm7b5, E, and A7.

76 Slow Fast
Am 8va

77 F, sim.

78 G 8va

79 D 8va

80 F 8va

81 Bm7b5

82 E 8va

83 A7

The image shows four staves of guitar music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style that includes fret numbers and chord changes.

- Staff 1:** Chords: Am, F. Fret numbers: 12 8 10 9 10 8 12 8 12 8 10 9 10 8 12 8 | 13 8 10 10 8 13 8 13 8 10 10 8 13 8.
- Staff 2:** Chords: G, D. Fret numbers: 15 10 12 12 12 10 15 10 15 10 12 12 12 10 15 10 | 14 10 10 11 10 10 14 10 14 10 10 11 10 10 14 10.
- Staff 3:** Chords: F, Bm7^b5. Fret numbers: 17 13 13 14 13 13 17 13 17 13 13 14 13 13 17 13 | 17 13 15 16 15 13 17 13 17 13 15 16 15 13 17 13.
- Staff 4:** Chord: E7. Fret numbers: 19 16 17 19 17 16 19 16 19 16 17 19 17 16 19 16 | 19 19 16 16 17. Includes a *rit. 1/2* marking.

Keep in mind that there is no "right" way to pick. You'll probably use many different techniques—maybe even in the same solo. The goal is to have control so you can play what you feel. If you can do that, you've

Fig. 60

78

The image shows a single staff of guitar music in 4/4 time, with a key signature of one flat (B-flat). The music is written in a style that includes fret numbers and chord changes.

- Staff 1:** Chords: Am, F, G, D, F. Fret numbers: 12 8 10 9 10 8 12 8 12 8 10 9 10 8 12 8 | 13 8 10 10 8 13 8 13 8 10 10 8 13 8.
- Staff 2:** Chords: Bm7^b5, E, E7, E7, Am. Fret numbers: 17 13 13 14 13 13 17 13 17 13 13 14 13 13 17 13 | 17 13 15 16 15 13 17 13 17 13 15 16 15 13 17 13.

CHAPTER 5

HARMONICS

H can create a variety of sounds from shimmering, clean rhythm patterns to screaming, over-the-top lead

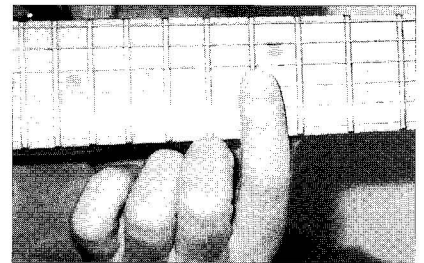
vibrate."

wire—not

Natural harmonics

Natural Harmonics are harmonics that occur on each open string of the guitar. The strongest of these open-string harmonics seems to be on the twelfth fret. This is because the twelfth fret on the guitar is exactly half the distance between the nut and the bridge of the guitar.

Start by placing your fretting hand on top of the twelfth fret.



ger on the string and still hear the harmonic ring (but most commonly you should lift your finger immediately after striking the note). Practice this first step slowly until the notes are clear and have lots of sustain. Next

Fig. 61

Fig. 61 shows a musical exercise for natural harmonics. The top staff is a treble clef with a key signature of one sharp (F#). The exercise is divided into three measures, each labeled "Harm." below the staff. The first measure contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (12th fret), D5 (12th fret), and E5 (12th fret). The second measure contains: F#4 (open), G4 (open), A4 (open), B4 (open), C5 (12th fret), and D5 (12th fret). The third measure contains: E4 (open), F#4 (open), G4 (open), A4 (open), B4 (open), and C5 (12th fret). Above the staff, "8va" is written above the first two measures, and "loco" is written above the third measure. Below the staff, the fretting hand positions are indicated by numbers: 12, 12, 12, 12, 12, 12 for the first measure; 7, 7, 7, 7, 7, 7 for the second measure; and 5, 5, 5, 5, 5, 5 for the third measure. The letters T, A, and B are written vertically to the left of the fretting hand positions.

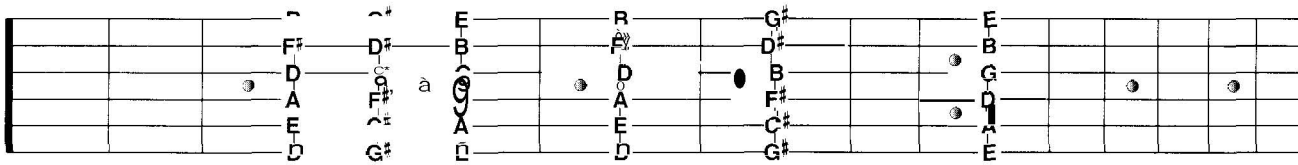
Now let's apply some of these harmonics over a simple chord progression in E minor.

Fig.

Fig. shows a musical exercise for natural harmonics over a simple chord progression in E minor. The top staff is a treble clef with a key signature of one sharp (F#). The exercise is divided into two measures, each labeled "Harm." below the staff. The first measure contains a sequence of notes: G4 (open), A4 (open), B4 (open), C5 (12th fret), D5 (12th fret), and E5 (12th fret). The second measure contains: F#4 (open), G4 (open), A4 (open), B4 (open), C5 (12th fret), and D5 (12th fret). Above the staff, "Em" is written above the first measure, and "C" is written above the second measure. Below the staff, the fretting hand positions are indicated by numbers: 5, 7, 12, 12, 12, 12 for the first measure; and 5, 7, 12, 12, 12, 12 for the second measure. The letters T, A, and B are written vertically to the left of the fretting hand positions.

The pitch of the harmonic at the twelfth fret is the same as the name of the open string. In other words, if you play a harmonic on the twelfth fret of the D string, the pitch will also be D. However, some frets will produce notes other than the name of the open string which you are playing. Take a look at Fig. 63 for a brief

Fig. 63



fifth). In this next example we're going to take advantage of these harmonics to create a more "major" sound. Remember, the fourth fret harmonic is a major third of the string you're on (see Fig. 63).

Fig. 64

81

(drums) 3

8va A5

simile on repeat

Harm. -----

12

7 5 5 4 7 7 0 3

8va loco

Harm. -----

12

2 0 7 5 5 4 7 7 (0) 0 3

8va loco

Harm. -----

12

2 0 7 5 5 4 7 7 0 0 0 0 3 3

G5 8va D loco

Harm. -----

3 7 7 0 0 3 (0)

A5

2 0 2 0

Here's some harmonics combined with a simple I-IV-V chord progression in E. Check out how the harmonics fit over each chord.

64 Fig. 65: Blues in E with Harmonics

E

3

8va

loco

3

8va

simile on repeat

Harm. -----

P.M.

Harm. -----

3

2 0 2 0 4 0 5 5 4 5 5

2 0 2 0 4 0 5 5 5 4 5 5

Figure 65: Musical notation for open-string harmonics. The figure is divided into three systems, each with a treble clef staff and a guitar fretboard diagram below it. The key signature is three sharps (F#, C#, G#).

- System 1:**
 - Measure 1: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 5 4 5 5.
 - Measure 2: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4 5.
 - Measure 3: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4 5.
- System 2:**
 - Measure 4: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4 5.
 - Measure 5: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4 5.
 - Measure 6: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4 5.
- System 3:**
 - Measure 7: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 4 4 6 0 4 4 3 4.
 - Measure 8: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 0 5 4 5 4.
 - Measure 9: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 2 0 4 4 5 0 6 0.

Figure 66: Musical notation for open-string harmonics. The figure is divided into two systems, each with a treble clef staff and a guitar fretboard diagram below it. The key signature is three sharps (F#, C#, G#).

- System 1:**
 - Measure 1: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 7 x x 9 8 8 7.
 - Measure 2: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 7 x x 9 8 8 7.
- System 2:**
 - Measure 3: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 7 x x 9 8 8 7.
 - Measure 4: Treble clef, notes G#4, A4, B4, C#5. Fretboard: 7 x x 9 8 8 7.

While these are the most common open-string harmonics, some others are possible. Figures 66 and 67 show where to get a 9th and a $\flat 7$. These may be tough, but they're there.

Fig. 66: the 9th

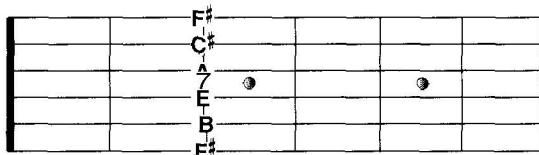
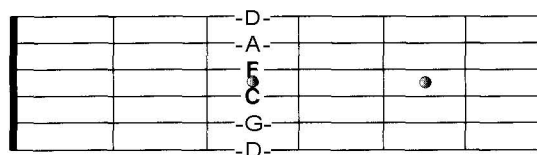
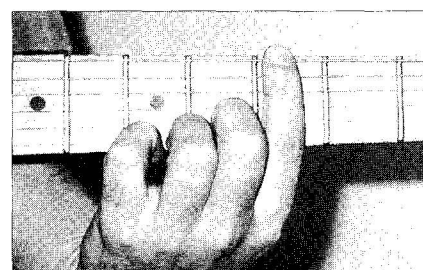


Fig. $\flat 7$



*Note: Figure 67—the $\flat 7$ harmonic—is an exception to the "on top in between the second and third fret."



Fretted harmonics

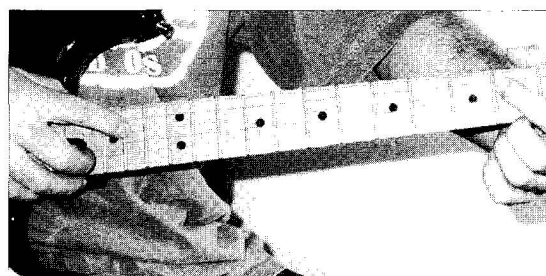
Fretted harmonics allow you to play any note as a harmonic—not just the open string notes. The har-

if you play the note E on the second fret of the D string, you can create the harmonic of the note E one octave (twelve frets) above the second fret. This means one of the possible harmonic overtones of the second fret E will occur at the fourteenth fret.

The question is—how do you get the harmonic to ring? There are two common ways:

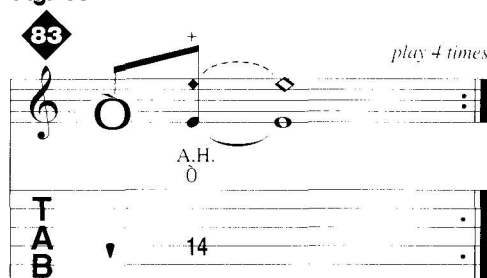
Tap harmonics

This is when you "tap" or "pop" the string with your picking hand at a specific interval above the fretted note. Remember: you must tap *on top of* the fret wire. Most people use their first finger, but any finger will do.



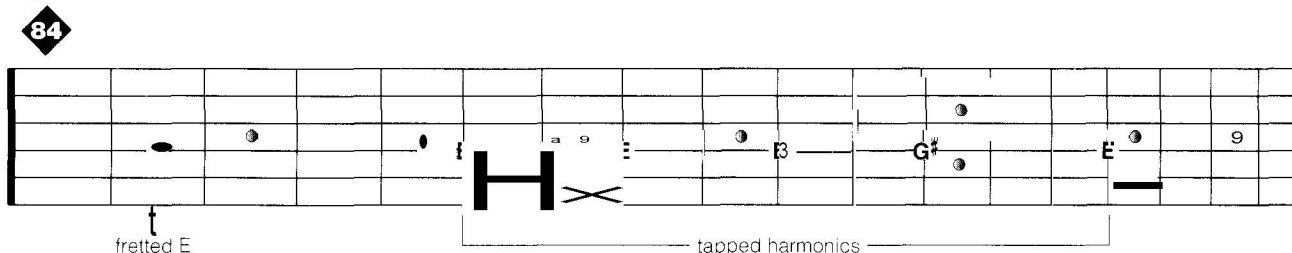
Listen to the next CD track. First I'll play the note E on the second fret of the D string. Next I'll tap the

Fig. 68



The following figure gives you an idea of which harmonics are possible from a fretted E note at the sec-

Fig. 69



Harp Harmonics

technique follow these simple steps:

- Place your first finger on the harmonic to be plucked. (see picture)
- (see picture)
- Using your thumb as a pick, "pluck" the harmonic with your picking hand.



Let's try this with a clean tone. While barring fret 5, pluck the harmonics on the seventeenth fret.

Fig. 71

Let's go ahead and try this technique out with the band. This next phrase uses the A blues scale. In the CD track I'll play the riff first without harmonics and then with the harp harmonics. Check out the difference.

Fig. 72

8va

1.

2.

8va

H.H.

1/2

7 (19) 7 (19) 5 (17) 7 (19) ~ (17) 7 (19)

8 (20)

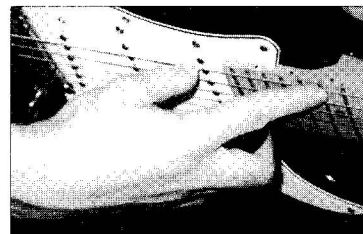
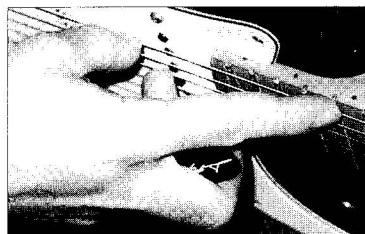
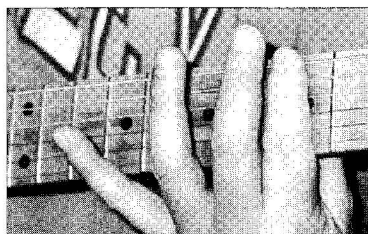
(8)

5 (17)

5

(8)

When used in combination with notes that are not harmonics, this harp technique can create some awe-



hand, pick the D string—
not the harmonic.

With your first finger creating the har-
monic of the seventeenth fret, use your

The possible combinations of picked notes and harmonic notes are endless, but for now let's continue this way:

Fig. 73

38

8va

8va

8va

8va

8va

H.H.

H.H.

H.H.

play 4 times

TAB

5

5

5

5

5 (17)

5 (17)

5 (17)

5 (17)

The final type of harmonics we're going to talk about is *pinch harmonics*. These harmonics are created by "pinching" the strings with a right).

Pinch harmonics are different than the previous harmonics we've talked about because they can be created anywhere on the string. Lots of distortion can also be a big help.



Fig.

39

8va

*

P.H.

TAB

2

*
produced on the recording,
not just this one.

Fig. 75

34

CHAPTER 6

SOLO CONSTRUCTION

How to create a solo for a song is a vast subject that could fill many books. There's no real method for making the perfect solo since every song is different. In this chapter we'll discuss some of the aspects that make a good solo.

The word *motif* means: A short arrangement of notes that sounds "memorable." Think of Beethoven's Fifth Symphony: Da-Da-Da-DAAAAH. This is a good example of a motif.

As a rock guitarist, you should get used to making short phrases that sound memorable or even unusual scales. Once you've played your motif, back it up by playing it again, or play it just a bit differently. This will

Fig. 76

91

A5

TAB

The figure below is another example of a motif and its answer. This time the motif gets its strength from a musical statement.

Fig. 77

92

Dm7
8va

TAB

Development and climax

the material you learned earlier in the book. The idea here is to create a motif, answer that motif, then expand with maybe a scale sequence or two-handed lick (or whatever you think sounds good). After a bit of development, it's a good idea to go back to a motif. Finally, when the end of the solo is near, it's always a good idea to build the intensity to a climactic end. Learn the following figure and play along with the CD.

T
A
B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D minor (Bb major) and features a "full" instruction. The piano part is in the key of Bb major. The score includes a "5" fret marker and a "full" instruction. The answer section shows the correct fingering for the guitar part: 5, 7, 5, 6, 5, 5, 7, 5, 5, 7.

The image shows the first system of the vocal line from Gustav Mahler's 'The Wind'. The score is in G major, 4/4 time, and features a vocal line with a melodic line and a bass line. The vocal line starts with a G4 note, followed by a half note G4, a quarter note A4, and a half note B4. The bass line starts with a G3 note, followed by a half note G3, a quarter note A3, and a half note B3. The score includes a 'development' section with a 'full' marking and a '3' marking.

Dm7 B^b Gm7 Am7

(10) 12 13 10 10 13 12 10 10 12 12 10

12 10 12 10 12 12 5 7 8 5 7 8 5 6 7 5 6 5 7 5 6 7

Balance

playing. Simply being aware of this should make you a better player. If you play all high notes it can become
rhythm track to the progression below. Try to get as much variety as possible in your solo. Then learn the

Fig. 79

94

(A5) G5

C5 D7 A5 C5

P.M.

TAB

2 0 5 0 2 1 0 0 0 5 5 4 2 0 5 2 2

C5 D7 A5 G5 C5 NC (A5) C5 D7 D5 G5

P.M.

2 2 0 0 5 5 4 2 0 5 0 2 0 0 0 0 5 4 0 3 3 3 3 3 3 3

1., 2., 3. 4.

D5 A5 D5 N.C. (A5)

3 3 0 0 3 2 0 2 3 3 0 0 3 2 0 5 2 3 4 5 2 3 4 7 5 7 (7 5)

Fig.

95

15ma

loco

P.H.

full

3

7 7 7 7 (7) 5 5 7 7 5 5 8 5 7 5 8 5 8 5 8 7 5 7 7 5 7 5 7 1

8va

full

(7) 3 (3) 3 7 5 7 7 5 7 7 5 7 9 8 10 10 8 8 13 15 17 15 17 20

8va

musical score for a piece titled "8va". The score is written for a treble clef staff (melody) and a piano staff (bass line). The melody consists of a series of eighth and sixteenth notes, including triplets and slurs. The bass line features a sequence of notes with dynamic markings such as "full" and "f". The score is divided into measures by vertical bar lines.

8va

loco

full

full

17 20 20 20 17 17 19 19 (19) 47 19 17 19 (19) (19) 5 5 8 5 7

The musical notation for the 'Bend and Release' exercise is as follows:

Staff 1 (Melody): A treble clef staff showing a sequence of notes. It begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5) marked 'full'. This is followed by a series of eighth notes (D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7) with bends indicated by '+' signs. The sequence ends with a quarter note (B6) marked 'w/ bar'.

Staff 2 (Fretboard): A diagram of the fretboard showing fingerings and fret numbers. The sequence of frets is: 5, 5, 7, (7), 5, 7, 7, X, 7, 42, 7, 44-7-12, 7, 14, 7, 45, 7, 14, 7, 12, 7, (7), 5, 7, 5, X, 2. The 'X' marks indicate where the string is muted or where a bar is used.

8va

(2) 7 5 14
(2) 7 5 13 14

14 12 14 14 12 14 12 14 13 13 15 13 15 12 12 15 12 15 17

8va

(17) 14 15 46 17 14 15 16 17 17 (17)

GUITAR NOTATION LEGEND

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

staff. Strum chords in the rhythm indicated.
Use the chord diagrams found at the top of

appropriate voicings.
noteheads indicate single notes.

rhythms and is divided by bar lines into

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number

Notes:

E
A
D
G
B
E

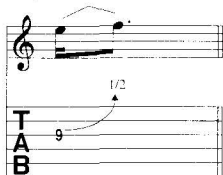
Strings:

E
A
D
G
B
E

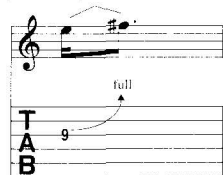
4th string, 2nd fret

played together

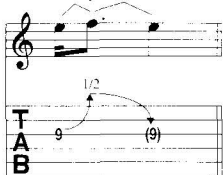
up 1/2 step.



bend up one step.



original note. Only the first note is struck.



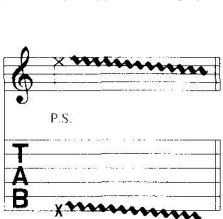
without picking.



TRILL: Very rapidly alternate between the on and pulling off.



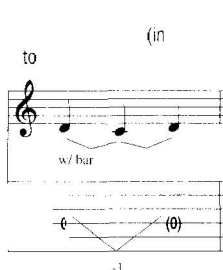
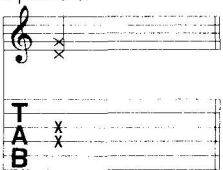
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing



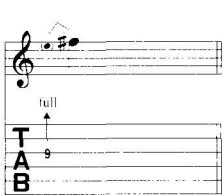
TREMOLO PICKING: The note is picked as



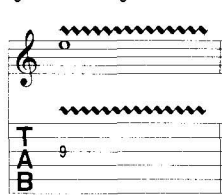
produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



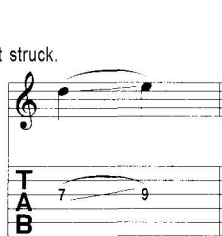
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the



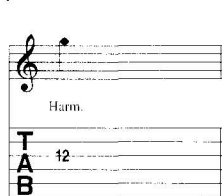
LEGATO SLIDE: Strike the first note and



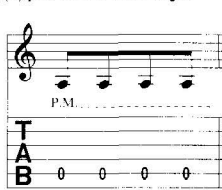
is not struck.



the fret-hand lightly touches the string directly over the fret indicated.



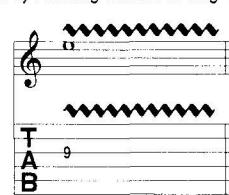
PALM MUTING: The note is partially muted string(s) just before the bridge.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar



degree by vibrating with the fretting hand.



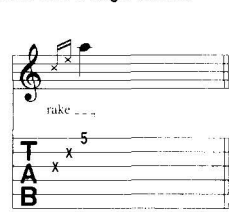
the second note is struck.



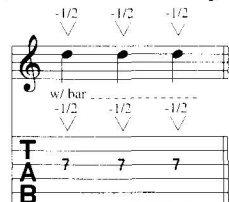
PINCH HARMONIC: The note is fretted



indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then steps, then release back to the original pitch.



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